

I. Introducing the Man, who is with a suit and be-spectacled - Jazz movements of World Criticism

There is finally the standard operation of Sirohian analysis as follows, an example of world criticism of the media, being finally a set of argumentations on the features of the world and mass media and its formal analysis in the sense of critique and styles of critique all obeying a simple triadic movement of theme, variation, back to theme, and its new plane of immanence, as if it were a model of a movement in symphony, especially the jazz harmonic symphony of Miles Davis, that then registers a complex articulation of the psychoanalytic process of a hysteric and a obsessive neurotic - the standard matrix for a Sirohian relationship.

First of course, I would like to introduce the panel, there is on the television show, a set of philosophers. This is how Sirohi imagines television. There is as he calls it an Alfred North Whitehead process over idea, it is only the creative process of the interlocution of the operator of Whitehead's debating style linked to Zurich style debating, that lands up in a critique or criticism of contemporary television and produces a change in valence. The negative valence of today's talk shows and television news is changed to a new valence, a set of talk shows with philosophers and black artists discussing the history of cinema and some jazz criticism ensues. Then of course the Adorno process of musical models which are a determinate negation of this discourse, which shifts not to the determinate process of Whitehead, but the more concrete musical episode of some real news of working class action and strikes in line with Socialism and interventions into the economy with discussions on fiscal policy and Keynesian welfare policies.

All of this then is the dialectic of jazz criticism on the world critical period of media, news coverage and a number of salient perspectives on even tele in Argentine psychoanalysis which is a critique of the process of news as the Lacanian-Sirohian verve of a psychoanalytic practice of cure for depression alongside paintings, musical models and virtuality art and experimental television settings, all of which correspond to the negation of negation of the previous two themes and constitutes a variation that abolishes the theme and talks of psychoanalysis of culture.

This is finally a dialectical machine in Sirohi according to Fredric Jameson, the movement of negation, and negation of negation, that fits into the whole process of contemporary mass media and worlds of politics, economics and cultural analysis, that is finally this diagram:

Complexes and comparisons to musical models	
Ideology	Economy
Critique	World Criticism Style

Dialectical negation, negation of negation

This means that if there is a ideological structure in the sense of a dialectical analysis, then there is a value-form analysis even commodity-form analysis from Marx, which is then turned into a number of steps of the dialectical process of formal analysis, which reveals the formal enterprise of the dialectical negation, and its triadic form, including as he claims ideology as economic critique.

All of this means a whole new matrix of transcendental analysis, of taking the world and applying it to several styles of criticism, which is then the critique of ideology, and critique of political economy as well.

II. In Dialectics between Hegel and Sirohi

The dialectical form of Hegel in pure strict logic was discovered today, when Sirohi claimed that the whole of Hegel is an abstract quality with some figural moves. It means that for instance the standard triad, thesis anti-thesis and synthesis of the structure, its negation and negation of negation is finally all the moves of Hegel, a simple dialectic of all his works. They work out the following full systematicity of his productions that he claimed were simple idealism of the dialectic -

Philosophy of Nature - its constituent principles, its natural history and its man, or figure of maladaptation and inherence of reflexive subjectivity, which then leads to:

Philosophy of History - the same principles negated, into a structure of state power (Philosophy of Right) and its civil society, with the parallel elements of collectives, spirit and world-spirit, that then articulate with the matrix there is representation and its excess which is then a matrix like finally Luckacs' idealist Leninist philosophy, in its modern derivations.

Philosophy of Fine Arts - the previous negation of nature being history, and then of course its negation of negation, the absolute as fine art and its abstract destiny. With the simple matrix, Greek, Modern and Post-Modern artistic phases, with some historical necessity.

These three objective, subjective and finally absolute systems are the the Phenomenology of Spirit, which is corresponding to the simple Science of Logic, where Being is negated by Essence, the complex articulation of Being and Essence, the objective system, which then negated by the subjective system of Notion, or something like all the philosophy of nature, history and art with spirit and then of course the notion or Concept as the final figure of the whole system of Hegel amounting to the process of a circle, with moments of all of this returning to simplicity - Being. Being is pure being, that is all the philosophy of Hegel, the mode in which the process of subjectivity of reality is then its own process of becoming, which makes the whole process a change from *aberg라운드* to Something, or Man.

Sirohi has the same dialectical matrix, of simple triadic, principle, negation and its negation of negation, that constitutes the whole process as a simple dialectic of Hegel, as now complex. For instance some 100 theses on art history.

III. The Dialectical Matrix of Sirohi and Badiou

The same triadic structure of Hegel, is then turned into a complex structure with the same principles of dialectical negation and negation of negation. It means this triad is simple in Hegel, while in Sirohi it turns into an encyclopaedia essentially the negation of Hegel's simplicity towards its non-Badiouian matrix of basically formal negation of the steps as immanent critique from the critique of mathematics and quantity in Hegel, to the formalisation of sex, love and psychoanalysis, and then the notion or Concept as truth and true-thinking, which then corresponds to the simple shift Badiou accomplished of taking the object - Being, as the simple infinity of conceptual matter, and then articulating this with the determination of the object, to an essence that is finally a transcendental identity and its gradation, which then moves to a set of syllogisms in Hegel that are refuted for clarity and an order of certainty called the subject, or *Theorie du Sujet* which is finally the Concept as subjective, and raised to the process of philosophy of the Idea of Good as Truth.

Sirohi opts for the negation of Hegel in concrete steps, as the same dialectical moves, with its opposite or negation - Encyclopaedia, and then its negation a simple subject.

IV. Between Heidegger and Sirohi

The transcendental matrix that Sirohi provides us with is some kind of *chao*-complex unity of dialectics as finally even free or open dialectic and then even some conjectures all of which is a complex orrey of cycles of abstraction and practical theory, which then is the simple subject's duty to articulate with a complex subject, and even anti-graph of the whole process.

Heidegger then announces this beginning of the subject as *Dasein*, whose knowledge is finally an intuition of the synthetic unity that Badiou produces as phenomenology of the objective system in a subjective modality of the party. Between Heidegger's simple subject without dialectical matrix, and Badiou's complex party without dialectical matrix, is placed Sirohi.

V. Time and Existential Operator - Sirohi and Hegel

The critique of Hegel by Heidegger was that he missed the temporal horizon of Being, and this meant that representation, including in French philosophy and structuralism, is finally an abstract representational movement that excludes Being, which is therefore a disclosure of Being even finally a poem. It means Being then, what is Being? Being is the fundamental question of the meaning of Being, or fundamental ontology, or even an inquiry into Being, that is in Sirohi disclosed as *Alitheia*. Incontinence and then its meaning.

VI. The process in a Dialectical Matrix and a Theory of the Subject

The unique process, Jameson claims is to unite the French tradition of conceptual representation, with the Marxist tradition of dialectics and proletarian subject, once glimpsed in Badiou, but then what of the process of dialectical matrix that I myself, have employed as an abstract domain, which then becomes reflexive critique. This process without subject in early Althusserian and even Lacanian theory, is then supplemented (negated) by Badiou's pure

subject, and then negated in a negation of negation, by Sirohi who joins the episteme with the subject and yes a surplus adds an encyclopaedic amount of dialectics.

My own argument would be that between Adorno's model of only musical speculation, and my own model of abstract critique, and finally the French moment of pure processes of conceptual representation, and Badiou's model of the theory of a subject, comes the all of it at once, Sirohi - the subject, and hero of this book.